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THE BUDDHIST

THE ORGAN OF THE

Young Men's Buddhist Association

Vol. IV. (New Series) SEPTEMBER ²⁴⁷⁷₁₉₃₃ No. 5

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THE BUDDHIST

B.E. 2432—Established—C.E. 1888.

THE OLDEST ENGLISH JOURNAL OF THE BUDDHISTS

EDITED BY

Sir D. B. JAYATILAKA and P. P. SIRIVARDHANA.

ANNUAL SUBSCRIPTION

Ceylon, India and Burma... Rs. 3'00 | Other Countries ... Six Shillings

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Colombo.

Phone 3341.

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AN INSTITUTION FOR THE RELIGIOUS AND CULTURAL ADVANCEMENT OF BUDDHIST YOUTH.

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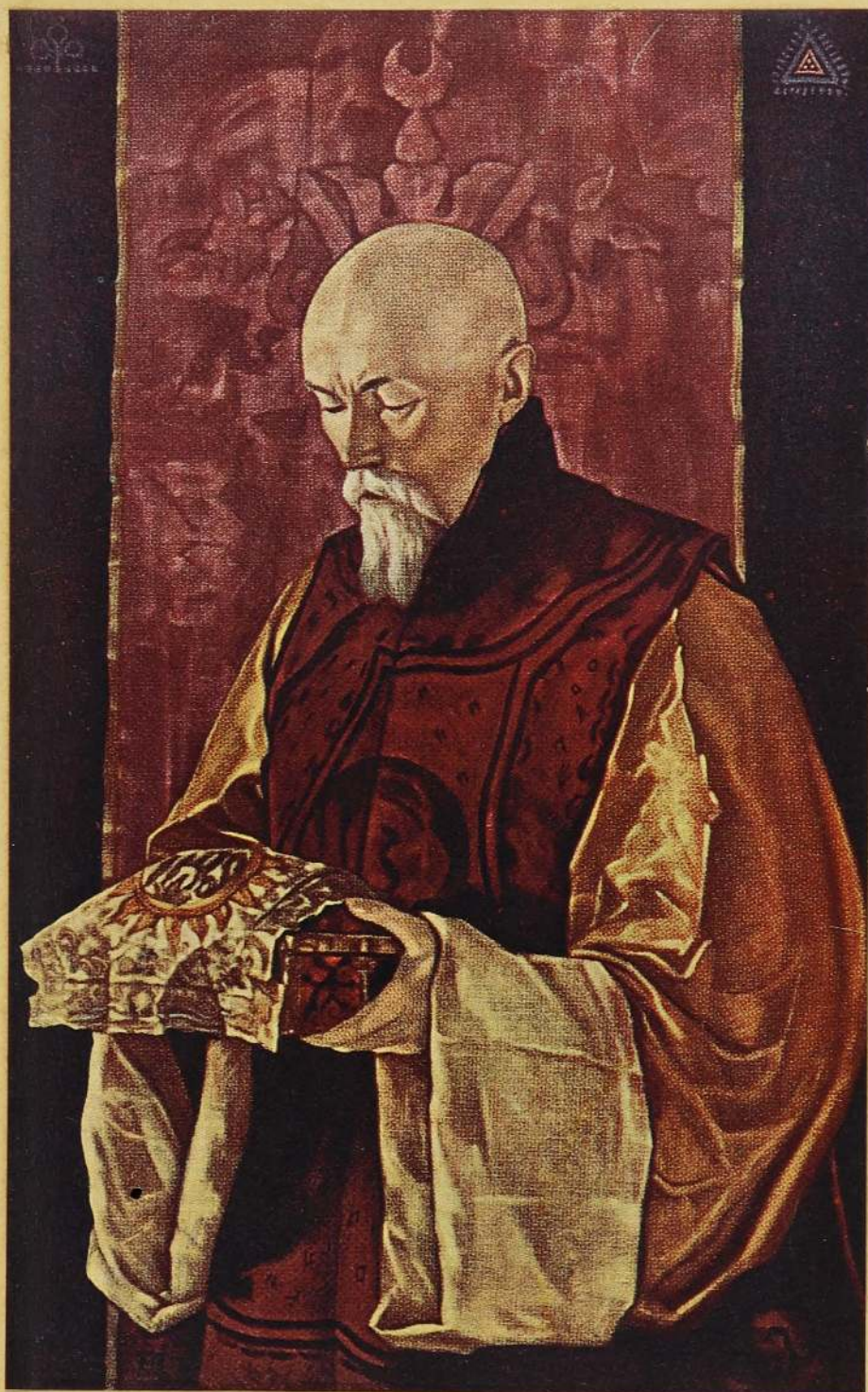
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The Buddhist



NICHOLAS ROERICH
A Portrait by his son S. Roerich



THE BUDDHIST

“Sila Paññañato Jayam”

VOL. IV (New Series)

SEPTEMBER 2477
1933

No. 5

NOTES AND COMMENTS

**Roerich
The Peace Maker**

The Buddhist to the Washington Convention of the Roerich Banner of Peace to be held on November 17. Buddhism is essentially a religion of love and peace. And Professor Roerich's noble attempt to promote peace should appeal to all Buddhists. By his unusual ability to interpret correctly the sayings and symbols of various religious teachers and races Roerich has captured the religious and racial consciousness of a vast number of people. Legends of Tibet or Zechoslovakia, stories of Altai or Alps found in him a true artist to show their real significance. We do not say this on the strength of tributes paid to Roerich by eminent writers, but we do so on our own knowledge of the art and philosophy of the great explorer. Roerich is not a painter, as Ruskin puts it, of "that particular order of humanity which we call gentlemen and ladies". Nor does he paint pedigree dogs and horses. He paints mountains and oceans with heroes and saints who have sacrificed their lives to make our world happier. Helpfulness, co-operation, nobility of character and unceasing striving for the higher ideal are more strikingly shown in his paintings than the individual.

Beauty of nature he takes into his service as does the poet the imagination. But with what object? Stars, mountains, forests, rivers and oceans—all these Roerich will employ to suggest the evolution of the universe and its infinite procession of activities. Again the final goal of his art is Peace—lasting Peace founded on the rockbed of international understanding and mutual appreciation of each other's point of view. Roerich's conception of the idea of a Peace Banner for the protection of treasures of art and science is indeed a great one. If such a device was evolved before the Great War very precious treasures would have escaped the cruel hands of the vandals. Roerich is a seer. He takes lessons from the past and works for the future. The success of the Banner of Peace is a guarantee for the safety of national treasures. While we, therefore, watch with interest the progress of Banner of Peace, we wish all success to the deliberations of the forthcoming Convention

* * *

Y. M. B. A. Half-Yearly General Meeting Half-yearly General Meeting of the Y. M. B. A. will be held on Saturday the 9th. inst at 4. p m.

THE WASHINGTON CONVENTION OF THE ROERICH BANNER OF PEACE

CEYLON GREETES BANNER OF PEACE

Professor Roerich's great contribution to the promotion of world-peace through art and culture is inestimable. His wonderful paintings have carried the message of good will and hope to the remote regions of the world. As founder of the Banner of Peace to protect national treasures of art and science, Prof. Roerich is rendering lasting services to the cause of

human progress. On behalf the Young Men's Buddhist Association, Colombo, in particular and the Buddhist public of Ceylon in general, I sincerely wish all success to the forthcoming Washington Convention.

D. B. Jayatilaka.

President, Y. M. B. A. Colombo.

BANNER OF PEACE

By Nicholas Roerich

At the end of Kali-Yuga, weary and seemingly unconquerable difficulties obscure humanity. A multitude of problems apparently insoluble, burden life and divide nations, states, communities families People try desperately to face them with materialistic inventiveness, but even the most formidable colossi of mechanical civilization are shaken. Every day brings news of commotions, confusions, misunderstandings and misrepresentations. Life is filled with a multitude of petty lies. Everything uplifting and calling becomes, in the eyes of ignoramuses, something shameful and demeaning. Thus do the Vishnu Puranas describe the end of Kali-Yuga. But the same Puranas announce also the blessed Satya-Yuga. What great conception, what bliss primarily lies at the base of this purification and formation of life?

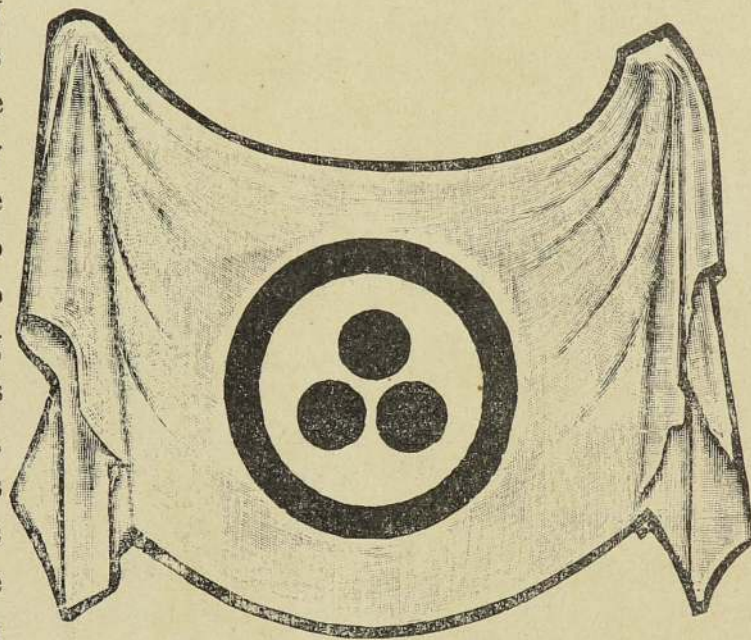
Certainly it is that bliss, in which are united the all-embracing, the all-beautiful, the all-inspiring and all-uplifting. Verily, it will be that great conception which humanity envisages under the name of Culture. To this great conception let us undeferrably direct all our thoughts and creativeness. In this realization let us

reveal for the sake of a glorious future the ancient wisdom. For the glory of this treasure let us realize our mutual great responsibility and let us not impede each other from solemnly carrying this tabernacle of Light. Let us consider our routine work not as hideous shackles, but as pranayama which awakens and coordinates our highest energies. Let us lose neither a day nor a night in sowing the blessed seeds of refinement and enrooting Culture among the broad masses

To this great Service was our Peace Pact with the Banner of Peace proposed, for the protection of all cultural treasures of humanity. Our great Rabindranath Tagore, he who is one of the most enlightened protectors of Culture, writes to us as follows about the Peace Pact: "I have keenly followed your most remarkable achievements in the realm of Arts and also your great humanitarian work for the welfare of the nations of which your Peace Pact idea, with a special Banner for protection of cultural treasures is a singularly effective symbol. I am very glad indeed that this Pact has been accepted at the Museums' Committee of the League of Nations and I feel sure

that it will have far-reaching effects on the cultural harmony of nations."

I am not astonished that we receive so many enthusiastic responses to our Peace Banner. Our past is filled with deplorable, sad and irreparable destructions. We see that not only in the times of war but also during other errors, creations of human genius are destroyed. At the same time the elected of humanity understand that no evolution is possible without the accumulation of Culture. We understand how indescribably difficult are the ways of Culture. Hence the more carefully must we guard the paths which lead to it. It is our duty to create for the young generation traditions of Culture. There, where is Culture, is Peace. There is achievement where is the right solution for the difficult social problems. Culture is the accumulation of highest Bliss, highest Beauty, highest Knowledge. And humanity can not yet pride itself that it has done enough for the flowering of Culture. For after ignorance we reach civilization, then gradually we acquire education, then comes intelligence, then follows refinement and the synthesis opens the gates to high Culture. We must admit that our precious and unique treasures of Art and Science are not even properly catalogued. And should our Banner of Peace be that impetus which will urge such an achievement in behalf of the universal treasures, this alone would be the fulfilment of a colossal task.



Banner of Peace

How much of the useful and beautiful could be easily attained.

To educate does not mean to give only a number of mechanical data. Education, the upbuilding of a world consciousness, is reached by synthesis but not by the synthesis of calamities, but through the synthesis of joy, of perfection and creation. If we shall cut off every influx of such joyful enlightenment of life, then what poor educators we shall be! What education can give the teacher, who spreads around himself sorrow and despair. But not far from despair is also pseudo-joy and therefore every forced smile is correctly called "a smile of a skull." Before inspiring others, we to convince ourselves of the vital need and underferrability of the programme of Culture, as a healing principle, as a life-giver.

Humanity is accustomed to the sign of the Red Cross. This humanitarian symbol penetrated not only in times of war, but purified life with one more beautiful conception. Just the same humanitarian conception so needed from the small to the great, will be derived from a Sign of Culture. similar to the sign of the Red Cross. One should not imagine, that one may think of Culture only at leizure, digesting the food of a tasty dinner. No, just during starvation and cold, as the sign of the Red Cross shines to the heavily wounded, just in the same way the Sign of Culture will inspiringly shine to the spiritually and bodily starving.

Verily now it is not the time to disseminate, to obstruct and to attend to pettiness. When a Red Cross car drives along the street, then the traffic is stopped for it. In the same way one should also for greatly needed Sign of Culture give up at least some of the daily bad habits, of the vulgarity and of many other dusty conventionalities of ignorance, from which sooner or later one has to cleanse oneself.

We are tired of destructions and negation. Positive creativeness is the fundamental quality of the human spirit. In our life everything that uplifts and ennobles our spirit must hold the dominant place. The milestones of the glorious path must from childhood impel our spirit to the beautiful future. Be assured it is not a truism to speak about the undeferrable and urgent strivings of Culture. If some ignoramus find this idea superfluous and needless, we shall say to him: "Poor ignoramus, thou art outside of evolution. But remember we are legion and in no way shall we abandon our idea of a Peace Banner. If thou wilt be an obstructionist, we shall transform the obstacles made by thee into possibilities."

Thus let us realise how many highly useful projects can be easily introduced into life. I come back to my long cherished idea of a World Day of Culture, when simultaneously under one Banner through the World one day may be dedicated to the cognizance and appreciation of the treasures of Culture in one's own country and the entire world. Cenotaphs recall the past, but everything connected with Culture, with innumerable glorious martyrdoms and magnificent attainment impels our minds towards the future. Only think how easily, if acting in primary unity, humanity could establish

traditions which would lead the young generations •

Verily I would like to hail our Convention as the beginning of a true League of Culture and I would wish that all members and friends of this Convention should joyously welcome this all-enfolding, all-unifying, all-ennobling idea. In such a movement we could show an example to all those who in ignorance divide, disperse and destroy.

No doubt the inner meaning of the Convention will be very significant and will open new gates for all future glorious constructions in the domain of Culture. The Convention will not resemble a fleeting moth which burns its wings at the first candle. It will form a radiant legion whose fiery wings will grow in consonance with the achievement of great Beauty and glorious Necessity.

In the Museo Civico of Padua there is a panel of Guariento, "Angels of Peace." In a solemn circle the angels hold their council. Each angel carries a sphere as an all-embracing sign and the palm of peace which in the hand of the angle is austere as an unconquerable sword. This panel stands before me while thinking of our Convention. These angels are benevolent but indomitable. As thus benevolent and invincible, I visualize our legion of Peace and Culture.

Let us salute all those who, overcoming personal difficulties, casting aside petty selfishness, propel their spirits to the solicitous preservation of Culture, which above all will assure a radiant future. •

Use all means of making the beautiful necessity of Culture paramount. If we would possess other adjectives of magnitude, we should use them in speaking of the most essential conception of the world.

We must not be afraid of the enthusiasm. Only the ignorant and others who are spiritually impotent can scoff at this great and pure feeling; but such scoffing is only a sign to inspire the true Legion of Honor. It would be horrible, if in connection with great manifestations, adjectives "Small" and "little", would be used. Thus we should beware of being guilty of the most hideous action of all—to belittle. This would mean decay.

Nothing can impede us from dedicating ourselves to the services of Culture as long as we believe in it and are giving to it our best flaming thought. Do not belittle! The great Agni sings the drooping wings. Only in harmony with evolution can we ascend and nothing can extinguish the unselfish, flaming wings of enthusiasm!

Himalayas

SACRED SIGNS

By Frances R. Grant.

Vice-President Roerich Museum, New-York; Chairman of the Religious Section of the New-York Federation of Women's Clubs; President Pan-American Women's Association.

Through centuries humanity has grouped itself around many standards; some have demonstrated themselves as transitory, others as more permanent. In choosing for the first time a standard symbolic of Man's spiritual expression as revealed in his artistic and scientific attainments, a new cultural covenant of mankind is proclaimed.

In these dark years when the forces of disintegration are rife, when discord sounds so stridently, may this call of integration and of world unity pronounced by Nicholas Roerich, peal out above all measures. This invocation to harmony synthesized by a great spirit should prove a welding force among nations, thus

creating a New Humanity which guards and strains to fulfill the divine Charge of Brotherhood Among Men.



Three Jewels—By Prof. Roerich.

are so spun as to present a pattern of perfect harmony and balance. So it is with the greatest of men—and in Roerich we have one of the greatest since the Assissian! I speak of the Assissian advisedly because some one has said of

I want to tell you something of Roerich's life—something of the seed that gave so perfect a flowering and one so vital and necessary to the very needs of our day.

The life of a man is important if in its texture there has been interwoven a design, direct and telling; if its warp and woof

St. Francis that he was the Morning Star of the Renaissance and that he it was, who evoked the new era of beauty. And in the New-Renaissance which is to be, in this new dawn of beauty and spirit—it is such works as Roerich's to which we must look to as our Magian star

If I were to try to transmit to you the one thread, the one predominant force, which flashes its way through the life of Roerich, perhaps I would best turn to the words of the Eastern Teacher—"Oh thou keen blade, oh thou smiting hammer, I am coming, Master Builder! I am coming".

Such is Roerich's call—his is the way of the builder, his is the song of labour and of action and his banner is of the new community of the world. He is the spirit moving onward indefatigably—indefatigably conquering.

I shall briefly speak of his life—of those special factors which may explain the background of his world spirit. Roerich was born in Russia of families which had settled in Russia for centuries. But far back in Roerich flowed the strain of the Nordics—the indomitable conquerors. Through the ancient line of his mother's side—one of the oldest in Russia—one already senses the pulse of Asia. Thus Roerich contained within himself that crystal of understanding of the true East and West.

One of Roerich's earliest interests—one which gives a key to many of his future paintings—was his interest in archaeology. The story has often been told of how he unearthed the great mounds on his family estate in northern Russia; how he there found the early examples of Stone Age man, striving toward creative beauty. The importance of this early interest lies in this: that in

turning the pages of time, long since sealed, Roerich learned to read those ancient runes of beauty; he perceived the great spirit of that man of the past of whom he has written.

Thus early Roerich learned to realize the unity of man and earth—of spirit and matter. He perceived that that fiery thread of creation runs through the history of earth; that in the flux of all things this call to beauty, the great impetus to creation, is the thread which has united the past with the present, the progenitors with posterity.

Roerich's father was an eminent attorney and he desired to have his son follow in his steps. Desiring to turn his path towards the creation of beauty Roerich nevertheless demonstrated early the remarkable quality of containment and absence of denial by attending both the academy and the university at the one time, graduating from both with honours. In the academy he worked under Kuindjy—that rugged stalwart force for the best in art. When he graduated from the academy there came to his genius a signal recognition—his painting "The Messenger" which exhibited, was bought by Tretiakov, astute connoisseur, for the Tretiakov Gallery at Moscow.

A year in Paris enabled him even more firmly to define his own style and crystallize his medium. And thenceforth he turns to the widest gemut of world fantasy for his subjects. Roerich returned then to Russia, where he was appointed secretary of the Imperial Society for the Encouragement of Arts. Here again that tremendous creative force which is his, manifests itself in a new facet and enables him to make this organization under his guidance one of the most powerful in Russia's culture. And that same power

of Roerich's manifested itself in every phase of its creative life—as first president of the Mir Iskusstva, as collaborator in the Moscow Art Theatre, and with such men as Stravinsky, Rimsky-Korsakoff and others in their creative ideas. Thus the full force of his activity manifested itself in each field of cultural work.

In 1920 Roerich arrived in America—it is to me one of the unique consummations of our artistic life that America should have so opened her heart to Roerich and that wherever his paintings were shown through this country, there was leaping out to this messenger of the new spirit of America. And here Roerich vindicated the faith he had shown in this country some twenty years ago when he organized the first American exhibition in his country thereby signifying his faith in our great creative future. As Roerich has said in his farewell word, before setting out on his mission for the cultural benefits of American life—"Great and young is America, young and great are her aspirations."

It was shortly after his arrival that Roerich brought into being in America an institution which he had long since conceived—the Master Institute of United Arts uniting all arts and giving to young people the spirit of creation. The second institution, Corona Mundi, was founded the following year with the aim of going beyond school walls directly to the people. Since then this institution has founded a center of arts where exhibitions devoted to the arts of all peoples are shown. It has sent exhibitions to all parts of this country, into schools, museums, libraries, community centers and even into prisons, with the feeling that art should bring its benefits to all. Numerous other activities have gained also from Roerich the force of his creative ideas.

In 1923 Roerich realized his dream of going to Asia—and it was shortly after his departure that the Roerich Museum was founded to his art. It is rare that an institution has been devoted to one master and perhaps never before to a master in his life time—but this museum is a monument to a spirit whose creative world made its appeal to all people, and whose utterances have merged with the spiritual language of all peoples. In dedicating the Museum to Roerich's art it has been consecrated to the spirit of unity, to the spirit of all-containment to which we are dedicating ourselves upon this occasion.

In his Expedition to Asia—Roerich has completed another step in a life which knows no barriers and which is ever searching new summits of spirit. No traveler to Asia has ever been better prepared for the passage to Asia—her life and her spirit—than Roerich. He went joyously as one searching new heights to conquer and the Himalayas which beckoned to him, evoked new symbols of spiritual attainment. Since he has started, Roerich's way has been a visible evidence of the invincibility of a man stirred by the desire of service to his fellows. Undaunted by the perils of his way, by the almost unendurable hardships which he passed, he has been enabled to send to America his cherished treasures which are among the greatest additions to the store of America's beauty. In addition, he has gathered great scientific data and has brought out of the East a new wealth of knowledge. To the West, in his art and his writings, he has brought a true image of Asia, he has shown her physical beauties and has also reflected the spirit of Asia—the great brooding spirit in which has gestated each religion of earth in turn.

Some one has said that the cosmogony of Roerich's art may be compared to Wagner, beginning in the fundamental tones of world chaos and attaining the apotheosis of a Parsifal. Truly in Roerich's art one sees the reflection of the great spiritual processes—the great evolution. All things are in flux, all striving toward the eternal, towards perfection. Thus, in Roerich's nature-paintings he has evoked a world in the process of becoming, a world in evolution. In his paintings of early man, of folklore—one sees the dawn of man's spiritual striving, the beginning of spirit. In his sacred pictures, one finds that same spiritual devotion which is reflected in the primitive masters. Then came his prophetic paintings—that thunderous series, beginning in 1910 and including such works as "Human Deeds", "The Last Angel" and other works, which revealed the threatening catastrophe the conflagration which would envelop the world. But if Roerich with his great inner vision, sensed then the impending world conflict—since 1920, when he arrived in America, his prophetic eye has foreseen a new future. In the works in America, as well as in those paintings in the Himalayas, one discerns his vision of a future—one of achievement. He sees before him the new dawn, a new intercourse of humanity, where labor and attainment shall be exalted and where the spirit may reach its heights. In his paintings—in his "Banners of the East" series, in the "Mongolian series"—one knows that he has felt the pulse of the future. He sees fulfilment of the new communion among men.

Roerich's way has been indeed a triumphant journey—the path of the freed spirit reaching attainment. He has given to his fellows fully from his creative

bounty—a bounty luminous and inexhaustible. •

Claude Bragdon has said of Roerich that he is "Like an indefatigable hunter" ever seeking the beauty which is truth. Let me but add—Roerich is verily the Hunter and like the Hunter in his own Poem—he brings his quarry to the Sons of Light!

In Roerich is living evidence of the fulfilment of his word—"Beauty will open all the sacred gates. Beneath the sign of beauty we walk joyfully. With beauty we conquer. Through beauty we pray. In beauty we are united. And now we affirm these words—not on the snowy heights, but amidst the turmoil of the city. And realizing the path of true reality, we greet with a happy smile the future."

And now Roerich unfurls his epoch-making Banner of Peace, to which a convention in Washington is being dedicated. The Banner of Peace will guard the world's treasures against all misfortunes of wars. And there is another aspect of the Banner of Peace which to me holds a prevailing message—and it is one that I might sum up in the words of Roerich himself:

"The Banner of Peace must become indispensable not only in the hour of war, but it must become a necessity each day when unaccompanied by the roar of cannons, irretrievable errors are committed against Culture."

And therein I find the message of its significance. The Banner of Peace must become a symbol of world unity, that symbol must mark the ultimate citadels of Culture: the hearts and the spirits of man. This Banner of Peace must itself create above these citadels of spirit that vigilance which shall withstand the

corrosion of human hate and the destruction of human intolerance. Therein lies the true prevailing and eternal message of the Roerich Banner of Peace and through which has come about the World League of Culture, which Prof. Roerich has envisioned and which is now a reality.

I wish to conclude with the beautiful words of the East that come to me. You know that very sacred words of Asia: Shambhala. That word Shambhala imparts the understanding of the New Era, with all its promises of a new humanity; a new consciousness, a new understand-

ing of values. Says the Message of the East: "The Banner of Shambhala shall encircle all the lands of the Blessed Ones. And to those who understand, the Banner shall be as the beautiful sun".

We, we who understand; we for whom the New Era looms so beautifully ahead, let us behold in this Banner truly a beautiful sun, as sun which shall encircle the world and shall quench its tears; which shall quicken this barren earth with a new force; which shall consummate that ancient and eternal hope of man for a World Brotherhood!"

New-York.

KĀLI-DEVI — THE FIRST SAINTESS

By A. D. J.

Wesak is the holiest day in the Buddhist calendar. Next in importance comes Esala-pūrnima, when three memorable events in the life of the Master took place. The Conception, the great Renunciation and the delivery of the First Sermon occurred on that day.

Moreover, the full-moon of Esala at that time was also a day of festival among devās and men. Bhagalavati was a plateau on the highest Himalayan range. In this charming place was a mountain-crag of exquisite beauty. The devās and the yakkhās became so enamoured of the glorious landscape that they selected this spot as their fortnightly meeting-place, where they held their deliberations for eight consecutive days. Not only the devās but also the yakkhās led by Vessavana their chief were members of this assembly.

Sātāgira and Hemavata were two leading members of this body. They were captains of yakkhās, whose names figure prominently even in the well-known *Ātānātiya-Sutta* preached by the Master as a protection (*paritta*).

In the long dim past during the dispensation of the Buddha Kassapa, it so happened, these two yakkhās were born as human beings. In course of time they met and became close friends. But falling victims to the lure of wealth and fame, they misconducted themselves and dying therefrom were re-born in consequence as yakkhās. Their retinue also were likewise re-born as yakkhās. Though the two yakkhās Sātāgira and Hemavata, as they were called, were first unknown to each other, they used to attend the meetings at Bhagalavati. One day they met face to face and instantly the old friendship re-kindled. Love or friendship needs no words or any other form of communication. It springs up spontaneously and continues from life to life. Mere sight suffices. It arises even as the lotus blossoms forth in response to the first contact of the rays of the morning sun.

Once Sātāgira addressed his friend Hemavata in these words: "Dear friend, the Himalayas are always famous for their bewitching scenery. Every one is

fascinated at the very sight of it. If any strange phenomenon occurs, do please inform me at once."

"Quite true my friend, the Himalayan region is really a wonderful place" replied Hemavata. "Most strange sights appear at times. Whenever I come across any such, you can depend upon me to promptly communicate it to you." So saying, and after exchange of courtesies, they parted company and each went his way.

Sātāgira, it should be noted, was born in the neighbourhood of Buddha-gayā in Central India, whereas Hemavata, as his name implies, was a denizen of the Himalayan region. It is just because they lived so far apart, that Sātāgira came to this understanding with his friend.

Although thirty-two strange phenomena accompanied the Conception, the Birth, the great Renunciation and the Attainment to Enlightenment of the Lord, the two yakkhā chiefs were so pre-occupied with their duties or engrossed in their enjoyments, that they altogether failed to take notice of such strange occurrences. Or perhaps, it might be, such phenomena were only of momentary duration and did not therefore arrest their attention. But the thirty-two strange events that foreboded the delivery of the First Sermon lasted a considerable length of time. Hemavata who espied the glorious radiance that played upon the mountain-peaks and all around the Himalayan range, was so awe-struck that he at once thought of his friend Sātāgira. Hemavata thought to himself: "What miracle can this be!" Instantly it was borne in upon him that it was the marvellous accompaniment to the establishment of the Kingdom of Righteousness by the Master at Isipatana. Hemavata hurried to the august presence of the Master and was for some time engaged

in listening to the sermon. Once again he was reminded of his friend Sātāgira and looked around to see if he also was present. Finding that his friend was absent, Hemavata instantaneously disappeared and hurried away in search of him. On the way Hemavata soliloquised to himself as follows "Oh wonderful! Oh marvellous! I never beheld anything like this in all my life. I should get my friend Sātāgira to share with me this divine feast." So saying to himself he hastened away, until by some happy chance he came across his friend face to face in the sky right above the royal city of Rājagaha. The following conversation ensued:—

"My dear friend Sātāgira, I never saw such a glorious sight in all my life O marvel! Not a leaf on tree or creeper, Not a trunk or branch was visible. But lo and behold, the mighty Himalayas were one gigantic heap of sweet-smelling flowers! So I came in search of you, my friend, to give you the news."

"O joy! my beloved Hemavata!" exclaimed Sātāgira in reply. "Do you know the cause of this marvellous appearance of heaps of flowers out of season? It is not confined, mind you, to the Himalayas only. The whole of Jambudīpa. nay the ten-thousand world-systems are aglow with an un-earthly radiance and bestrewn with garlands of celestial blossoms. What in the world is the meaning of this, my friend?"

"Don't you know my dear Sātāgira?" "Believe me, I have absolutely no idea, I am simply non-plussed," the latter replied.

"Well my friend, it is simply this. Prince Siddhārtha, the scion of the Sākya race attained Buddha-hood last Wesak at Gaya-head, and tonight at Isipatana, the

Lord is seated in the open air under the full-moon of Esala and sets rolling the holy Wheel of the Law, for the good and welfare of gods and men and of all living beings. This strange phenomenon is only a witness to this epoch-making event."

"My Hemavata, to whom is the Master delivering His first discourse?" asked Sātāgira. "To devās and brahmās headed by Aññā-Kondañña and his four comrades," replied Hemavata. "What is the Dhamma He is thus expounding? Have you any idea, my friend, for I am consumed with curiosity to know."

"The Master is expounding the Dhamma-cakka-Sutta, setting forth the evils of sensuous pleasures and the faults of a life given to austerities and extolling the virtues of the Noble Middle Path that lies between these two extremes and leads to the bliss of Nibbāna."

"That is indeed profoundly interesting, my friend. But is that all that the Master preached?"

"No, no! The Master is discoursing on the Four Holy Truths of Ill, the arising of Ill, the ceasing of Ill and the Eight-fold Path leading to the cessation of Ill."

Nor was this all; Hemavata gave his friend a vivid description of the numerous excellent virtues of the Master. At the end they went back both together to the Deer-park at Isipatana, came into the presence of the Lord Buddha and questioned Him about the bliss of Nibbāna.

The royal city of Rājagaha was celebrating the Esala festival on that eventful day. The streets were superbly decorated, rivalling Indapura, the capital of Sakka, king of the gods, Prince and peasant, rich and poor, man and woman, one and all turned out in full holiday attire to witness and take part in the public sports. A certain lady of rank

named Kāli (Miss Black) fatigued by the exertions of the day retired to her mansion and repaired to the terrace in the upper storey to rest her limbs and escape from the over-powering heat. Reclining on a divan, she overheard an interesting conversation between two unseen persons. It was something strange and unheard of before. Her curiosity was at once roused and she anxiously gave ear to the two sweet voices. When the word 'Buddha' uttered by Hemavata fell on her ears she was thrilled through and through with a five-fold ecstasy. She eagerly took in every word of the dialogue including the eloquent description by Hemavata of the great virtues of the Master, which created a profound impression upon her. Kāli devi was highly matured in wisdom and taking one by one the virtues of the Master she began to ponder over them. In her mind she wove a treasure-garland of the noble virtues of the Lord and sported it around her beautiful neck. As a wonderful result, this noble lady without having had the happy advantage of setting her eyes on even one out of the holy trinity of the Buddha, the Dhamma or the Sangha, won to the fruition of Sotapatti endowed with a thousand by per-cosmic qualities.

This is a unique victory which no deva, brahma, mara, yakkha or man had yet won in the dispensation of Lord Gotama. Even Aññā-Kondañña, if the books speak true, was eclipsed by this mere woman. The former, it should be noted became a Sotapanna only at the termination of the First Sermon. Aññā-Kondañña was indeed the first male to achieve Sotapatti. But he was forestalled by our heroine. So the credit of being the *first* to become an Ariya belongs to a woman.

All Ariyas, except the Buddhas, it should be borne in mind, must have the

great boon of *Paratoghosa* (instruction from another) before they can achieve saint-ship. Even the generallissimo of the Faith, Sariputta endowed with profound wisdom had to be instructed by the Arahan Assaji in part of stanza of the

Dhamma, and Moggallāna the Great in a full stanza before they won full realisation. Strange to say, in the case of lady Kāli, of Blessed memory, the Dhamma as preached by a yakkhā proved to be her *Paratoghosa*.

THE WASHINGTON CONVENTION OF THE ROERICH BANNER OF PEACE

Prof. Nicholas Roerich, world renowned artist, philosopher and archaeologist, to whose art a skyscraper Museum has been dedicated in New-York and who is the founder of many cultural institutions, conceived the great salutary idea of the protection of artistic and scientific achievements of humanity, as far back as in 1904, when he advanced the first proposals in this respect to the Russian Imperial Government. In the beginning of the Great War Prof. Roerich again emphasized the necessity of the same idea and finally in 1929 he proposed to the nations to establish a Pact for preservation of treasures of Art and Science of the world. This proposal was made public in the U. S. A. through the "New-York Times" and at the same time, Prof. Roerich commissioned Dr. Georges Chklaver, Doctor of Laws and Lecturer of the Paris University, to draft the legal form of this Pact.

The Pact in 1930 was submitted to and unanimously approved by the Museum's Committee of the League of Nations. In the same year were founded the "Committee of the Roerich Banner of Peace" in New-York and the "Comite, pour le Pacte Roerich" at Paris. The next year saw the foundation of the "Union Internationale pour le Pacte Roerich" under presidentship of M. Camille Tulpinck, with its seat at Bruges, Belgium. Prof. Nicholas Roerich was elected Honorary President of all these three

bodies and the President of the Hague Court of International Justice M. Adatci accepted the Protectorship of the Union in Bruges.

The International Conferences dedicated to the promulgation of the Roerich Pact were organized, both in Bruges, the first in 1931 and the second in 1932, at which delegates of over twenty countries participated.

At the same time of the second Bruges International Conference an Exhibition of Art Cities took place, at which 23 countries were represented.

At the same time, on M. C. Tulpinck, initiative, the "Foundation Roerich pro Pace, Arte, Scientiae at Labore" was inaugurated in Bruges.

All three Banner of Peace Committees held lectures, published reports and arranged many manifestations, as for instance the Pageant of the Shakesperian Association of Roerich Society in Central Park in New-York.

Enthusiastic response came in from all parts of the world and thousands of letters of appreciation and endorsement were received from Governments, scientific and artistic institutions, women's organisations and leading statesmen. These opinions were published in form of Vol. I of the "Roerich Pact Book". Almost all leading men in the world of culture have expressed their appreciation and enthusiasm for the Pact, and we find

in this list, of adherers such prominent names as: H. M. King Albert of Belgium, President Masaryk, Mrs. Franklin D. Roosevelt, Marshal Lyautey, Maurice Maeterlinck, Dr. Rabindranath Tagore, Sir C. V. Raman, Sir Jagadis Bose, Secretary H. A. Wallace, Senator Cope-land, Senator Ricci, Baron de Taube, Prof. A. Bustamente, Prof. R. Altamira, Prof. Louis Le Fur, H. G. The Duchess of Somerset, Prof. Anesaki, and a long row of other such similar names of international standing, followed by a list of Academies, headed by the Academic Francaise and by the world's universities, museums, etc., etc.

The present year sees the inauguration of a Convention at Washington, U. S. A. on November 17th. which will be an important milestone for the Roerich Banner of Peace which is unfurled over several institutions.

The Banner as such represents three spheres within a circle, in magenta colour, on white background.

Naturally such a Banner is needed not only in time of war, but at all times, because innumerable vandalisms and destructions of irreparable treasures take place almost daily. Thus the Banner is an epoch-making sign of Culture.

Leon Dabo, renowned artist, in endorsing the Roerich Peace Banner said: "If we can have this Banner accepted by all nations to protect the beautiful, the precious, the exuberances of the human soul as expressed by the brain and hand of man, it will be the greatest contribution of the spirit of humanity and the spirit of culture which man has introduced into the world in the last thousand years..... A nation is judged by its poets, its artists and scientists, not by its captains of industry."

In emphasizing the great spiritual power of Nicholas Roerich, Dr. Charles Fleischer, distinguished writer and lecturer, said: "You must have noted how consistently each one of the tributes read to us by the Chairman, sounded the same note of spirit, in trying to describe Nicholas Roerich, Indeed, I feel that Roerich himself symbolizes the dominance of spirit. He is absent to-night in body, yet he is just as really present as though he were here sitting on this platform; so dominant is his spirit."

Dr. Fleischer cited the Roerich Museum and its affiliated institutions as just so many fruits of the creative spirit of Roerich genius... .. "Just so many shining proofs that his spirit is omnipotent and omnipresent, all-powerful everywhere."

This Banner of Peace, similarly to the flag of the Red Cross, is intended to protect all centers of Art and Science, Religious Monuments and all the world's cultural values. As the founder Prof. Nicholas Roerich states in his address:

"What the Red Cross flag is for the preservation of physical health, our Banner of Peace is as Protector of the spiritual health of humanity!"

A PUBLIC LECTURE.

Mr. A. N. L. CLARK

will deliver a public lecture on
"England and the English"

on Saturday the 9th instant at 5 30 p m

AT THE Y. M. B. A.

All are Cordially Welcome.

GLEANINGS

Dimbulagala Frescoes.

"In Dimbulagala there is a cave which is very old. Its walls are still preserved with the wooden doors and it is the only place in Ceylon where you have the wooden doors and windows still preserved," remarked Mr. J. S. Paranavitane, the acting Archaeological Commissioner, in the course of an interesting lecture on "Some Recently Discovered Sinhalese Frescoes."

The lecture was under the auspices of the Ceylon Society of Arts and was delivered at the Museum Library Hall. The lecture was illustrated with lantern slides including pictures of frescoes.

Mr. Paranavitane first gave a brief account of the history of Dimbulagala which was situated in the Tamankaduwa District about five or six miles from the Manampitiya Railway Station. Today the whole area was sparsely populated, the only inhabitants being the Veddahs, who were not of the pure type, but had an admixture of Low-country Sinhalese, Moorish and Tamil blood in them.

With regard to the archaeological remains of the place there were two places Namal-Pokuna and Nilmal-Pokuna. It was a rectangular area inside which they found the ruins of a Dagoba. There was also a stone culvert leading to a bridge across a stream. There was also a ruined Dagoba which was now only a mound, buried in thick jungle. There was also an image house and a colossal statue of the Buddha broken down and lying in two fragments. That image from its style and workmanship could be ascribed to an early period and he thought that it dated from the time of Mahanama, who was mentioned as the founder of the monastery. In the vicinity there were a number of caves with numerous

inscriptions setting out the names of the people who dedicated them to the Sangha. There were also walls built of brick with one single doorway.

Kosgaha-Ulmeta was another site where there were two caves and inside one was a huge statue of the recumbent Buddha which was also in ruins. From that cave they came to the hillside where there was another more interesting cave. It was in that cave they saw the wooden doors and windows still preserved. Part of the wall had fallen down but the wood seemed to be still hard. It was quite a sheltered spot, not open to the sun or rain. The paintings were actually found in Marawidiya where the caves were situated high up on the hillside and were rather inaccessible. There were several caves there but they were only concerned with two of them where those paintings were found. There were dark patches on the frescoes due to modern visitors scribbling their names. Some people had expressed their condemnation of that vandalism in very strong language but at the same time they did the same damage because they had taken ten times the space that one took to write one's own name.

The lecturer then described the paintings themselves, illustrating them to the audience, and said that they were very much faded but still in some the colours were still preserved. The paintings were mostly of the Buddha and from the Jataka stories, one being from the Lalita Vistara. Those paintings dated from pre-Christian times. There was an inscription which stated that the Queen Sudramahadevi not only repaired the caves but also the passage and embellished them. They might not be far wrong in assuming that those paintings dated from that period. As regards their artistic qualities he would leave them to discuss it.

WESAK AT CAMBRIDGE.

Wesak at Cambridge is one of the most interesting and certainly one of the most significant of the celebrations we have to record this year. For eight hundred years Cambridge has been a great seat of learning, and for thirteen hundred an important centre of christianity. Ancient St. Benet's Church is one of the finest Saxon remains in England, and the Church of the Holy Sepulchre is the oldest of the four round churches in England. In the shadow of these ancient relics of Christianity "Wesak" was celebrated, nearly a hundred persons assembling in the garden of the house of Dr. and Mrs. Suzuki on

May 14th, under the leadership of the Ven. P. Vajiranana Thera; Dr. E. J. Thomas of the University Library being in the Chair. Speakers included the Venerable Bhikku, the abbot S. Hatanaha, of Japan, the Maharajah Kumar of Dharampur, Mr. Christmas Humphreys and Mr. Francis Payne.

The Maharajah read his address from manuscript, and has very kindly consented to its publication in our Magazine. Its interest is enhanced by the fact that it is the first speech in support of the Dhamma by a reigning Indian Prince which we have yet published — *Buddhism in England*.

Y. M. B. A. RELIGIOUS EXAMINATIONS, 1933

The examination of Buddhist Teachers annually conducted by the central Y. M. B. A. was held at the Association Hall on the 29th inst presided over by Rev. K. Pannalankara of Asokaramaya, assisted by the Secretaries of the Examinations Branch.

Of 35 applicants registered for admission,—as compared with 19 in 1932,—27 were present, i. e. 8 female, and 19 male, candidates.

The subjects prescribed for the examination in which Sir D. B. Jayatilaka, as President of the Y. M. B. A. and Chairman of the Committee appointed to deal with it, has taken a special interest, were Buddha Charitaya, Dnammappradipikawa or Milindapprasnaya; Sasanaparamparawa; Pali; Pirit, Satipattanaya; Dhammapadaya; and Abhidharmarta Sangrahaya.

The question papers were set by a Board consisting of nine eminent and learned Nayaka and Mahanayaka Theras.

Mrs H. Wijewardena of Sri Ramya, Kollupitiya, provides annually a sum of Rs. 250/- for the payment of all expenses incurred in connection with this examination, including the cost of meals supplied to all candidates, printing, postage etc., and the value of cash Prizes, i. e. Rs. 175/- a number of which is reserved for successful female competitors.

The detailed results have been published of the Buddhist Students' Examination held on 12 March last in connection with which arrangements were made to deal with 10469 candidates,—i. e. 1111 more than last year—at 176 centres in seven provinces of the island for which supervisors are appointed each year. They give their services free and bear their own travelling expenses as well as the cost of forwarding the packets of answer papers to Colombo from outstations. The number of registered schools

in 1933 was 310 and in 1932, 240; the number that entered students for the examination in 1932 was 174 as compared with 203 in 1933.

The Gold Medal awarded by the Y. M. B. A. to the candidate who stands highest in the final examination gaining more than 75 per cent marks has been won this year by a male student of Mahanama School, Panadura. The most satisfactory results have been shown as in last year by the Sunday Buddhist Mixed School at Kolonnawa under the management of Sri Sugata Samayodaya Samitiya, which has obtained the two Silver Medals as well as 17 Cash and Book Prizes.

A. KURUPPU,

11, Kuruppu Road, Hony. Secy. Exam. Branch-Borella, 24.8.33.

Y. M. B. A. NEWS

The English Literary Branch plans to visit Attanagalla on Sunday September 24. The journey will be made by 'bus, the party leaving the Headquarters at 7 a.m. and returning by evening. A charge of -/50 per head, exclusive of 'bus fare, will be made to cover the cost of luncheon—a plain menu to be served al fresco.

Those intending to join in the party will please deposit their fee with the clerk-in-charge from whom further particulars can be had

* * *

A tennis tournament is to be arranged shortly among the Members of the Club, and two events have been proposed; one for the members of the Tennis Club (Handicap Singles) and the other an open event (Singles). Those desirous of participating in it should please address the Sports Secretary for full particulars

REVIEW

A HISTORY OF PALI LITERATURE by Bimala Churn Law, M. A., B. L. Ph. D. With a Foreword by Wilhelm Geiger, 2 Vols, pp XXVIII—688. (Kegan Paul, Trench, Trubner & Co., London, 1933.)

It was not just mere piety that credited the great Commentator Buddhaghosa with having acquired as a gift Sakka's own style, capable of finishing off with one scratch on the ola a whole sentence. That was the explanation offered by a more credulous age than ours to account for his voluminous treatises. One should not be surprised if some such apocryphal legend grew up round Dr. B. C. Law's name when that, too, is gathered into the hoary mists of antiquity. For, one marvels, sometimes with a not unpardonable tinge of envy, at his stupendous

energy and wonders how it all is done. Hardly a year passes without some production from his pen; yet one more appears scarcely before we have had time to lay one down and we almost gasp for breath trying to keep pace with him. And each work differs in character from the last; now it is the result of delving deep into the mythology of the Puranas, now a literary banquet dished by him for our delectation, contributed to by the elite among this particular brand of chefs. The latest is a survey, in two large handy volumes, well-printed and generously spaced, of Pali Literature in all its ramifications

Volume I opens with an introduction taken up largely with a summary of the different views held by scholars of repute regarding the home of Pali.

It is a subject bristling with speculation, a veritable example of *quot homines, tot sententiae*. On this field many giants have crossed swords, Rhys Davids and Keith, Franke and Winternitz, Max Walleser and E. J. Thomas. Now Dr. Law himself joins in the fray, with a rather cautious challenge: "We think that Pali is based on a western form of the Indian Prakritic dialects, particularly the form which tallied with the Girnar version of Asoka's Rock Edicts and to some extent with the Sauraseni Prakrit as known to the grammarians" (p. xxv.) It is difficult to quarrel with so accommodating a statement, particularly after the "lion's roar" of the earlier protagonists. Next follows the names of scholars and students who have in many ways, some great, some small, helped in the study of Pali Literature, geographically divided into Eastern and Western Scholars, our own James D'Alwis being classed among the Westerners. Whether this will gratify the shades of that pioneer writer, who combined great admiration for the West with a deep love for his own land, it is difficult to say.

Chapter 1 on the chronology of the Pali Canon is one of the best portions of the book. Many attempts to give a relative chronology of the Canonical texts have been made since Rhys Davids' tentative account in his *Buddhist India*. Since then the books have been exhaustively studied, critically analysed, and their contents comparatively treated. Winternitz by his admirable account contained in the second volume of his *Geschichte der Indischen Litteratur* laid all students under deep obligation, and now Dr. Law proceeds to give his findings, towards which he has brought under contribution the ripe judgments expressed by numerous editors of texts and authors of various articles and books dealing with the subject. It is not to be expected that his views will gain universal acceptance, but they are certainly suggestive and well-informed and are characterised by scholarly sobriety and impartiality. Nearly 300 pages are taken up with ample and clear summaries of the contents of the Tipitaka, some of them exhaustive—a few, perhaps, unnecessarily so—and of great value for reference, and particularly useful for those who cannot read them in the original but wish to know something of the general arrangement and the contents of the Canonical books. Hitherto E. J. Thomas' short and crisp table of contents of the Pali Canon, given as an appendix to his *Life and Legend of the Buddha*, had to serve the purpose. But it was not enough, and the example he set has now been greatly improved and its usefulness correspondingly enhanced. The last chapter of Volume I is a comparative account of the Pali counterparts of the seven Abhidhamma treatises of the Sarvastivada School.

After a perusal of Volume I, the second Volume is disappointing. It shows obvious traces of being the work of more than one hand, hurriedly and sometimes

carelessly put together. In its literary presentation, too, it does not reach the high standard of excellence of the first Volume. The accounts given of the extra-Canonical works are inclined to be scrappy. It was unwise to have attempted to give summaries of the contents of the commentaries within so narrow a space; that should have been entirely reserved for the *Buddhist Index of Names and Subjects* which Dr. Law had under preparation. The lists of historical and geographical references culled from various books, though perhaps useful in some ways, are incomplete and, in some cases at least, misleading. It would have been better to have referred those interested to exhaustive indexes such as those of Geiger. With reference to the Pali works the information given is often scanty. Dr. Law calls his an attempt to provide "an exhaustive treatment of Pali Literature", but in many instances, in the accounts of extra-Canonical books chiefly, the descriptions given are not nearly as helpful as those found in works which his book seeks to supersede. Sometimes the information is inaccurate—e. g., in saying that the Hewavitarne Bequest Series was inaugurated to commemorate the name of Dr. Hewavitarne (a trivial error, no doubt, but easily verified)—and sometimes misleading, e. g. the account given of the Mss. etc. available of the Saratthapakasini. The bibliographies are antiquated and often obviously compiled by incompetent helpers. Numerous examples of careless workmanship, too, meet the eye; a whole passage on page 415; "his head was very beautiful and popular (sic)"—to choose only a very few at random. Dr. Law has led us to expect so perfect a standard in all his writings that we feel justified in making complaint.

But these petty grouses cannot detract from the immense value of his voluminous work which will undoubtedly form a *vade mecum* for all students of this branch of learning. Dr. Law has already won many laurels; his latest achievement will enhance his reputation, even now so great. More strength to his elbow! If we might make a suggestion to one so prolific in ideas, would he give us an account of the Buddhist Literature of Siam and Cambodia, so far almost a virgin field? To the present volumes Dr. Geiger contributes a short but characteristically suggestive Foreword.

G P Malalasekera.

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